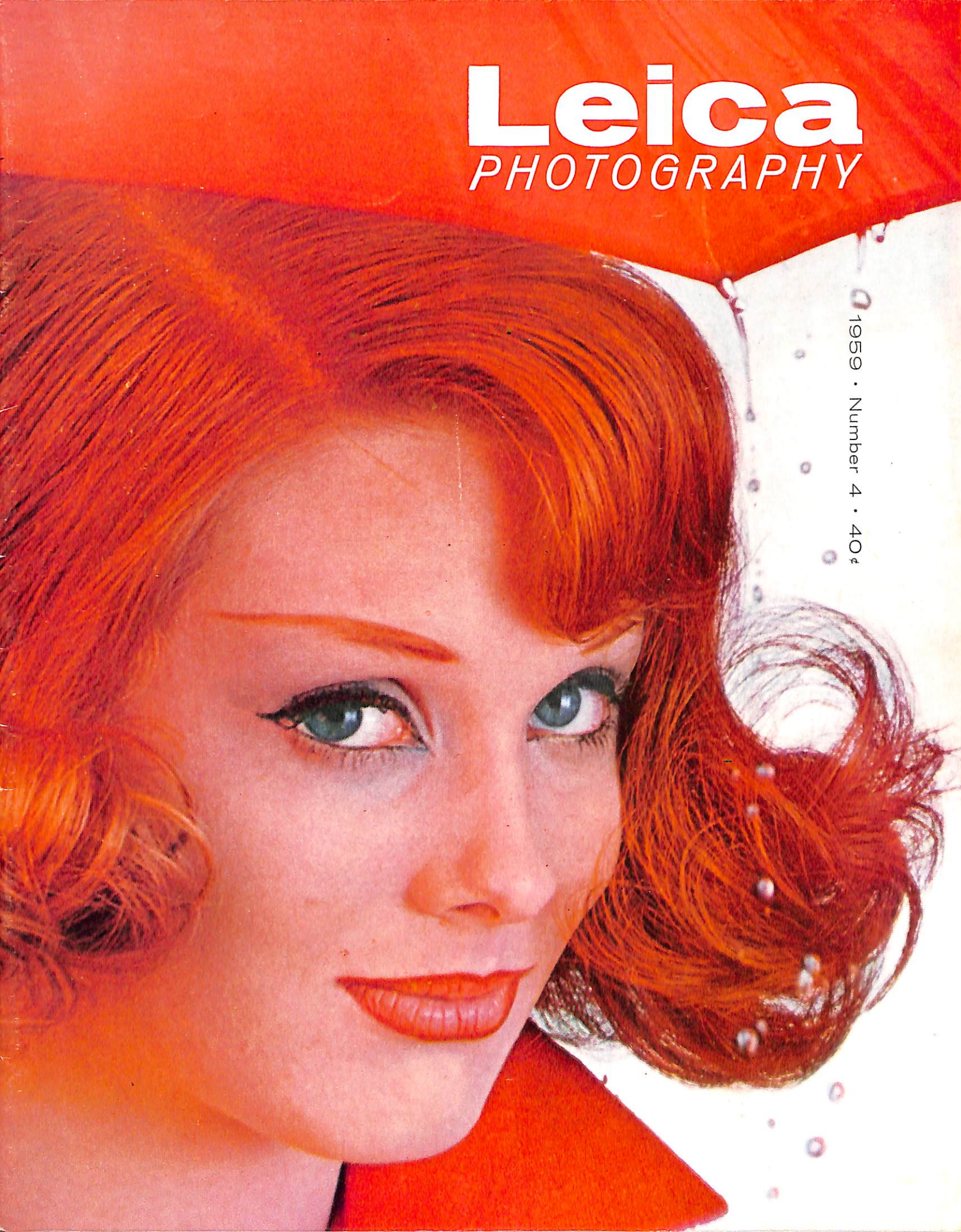
Leica
PHOTOGRAPHY



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contents:

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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.

COVER

Hiro Wakabayashi

This study in reds was made by fashion photographer Hiro during an assignment for an article on makeup. Used here through courtesy of *Harper's Bazaar*, the Daylight Kodachrome of model Toby Gemperle was shot with a 400mm Telyt lens and a 15mm extension tube on an M-2, by electronic flash.

INSIDE COVER

Peter Bunnell

From subjects which would usually have an ordinary look, Bunnell has achieved a striking result by use of both technical and aesthetic skills. He did it with a red filter, which changed contrasts to create a mystical mood, and a long lens which enlarged the moon in relation to the other elements in the picture. "Cross and Moon" was made at Pleasant Valley, N. Y., on a IIIf with 135mm Hektor.

one-man show

WINFIELD PARKS, newspaper photographer

At 16, Win Parks was "on the street" for *The Providence* (R.I.) *Journal* and *Evening Bulletin*. In the intervening 11 years he has covered "the full scale of assignments, from Society to mass murder" for the papers. And during this time he has also free-lanced for national magazines.

Like many of his colleagues, Win Parks has discovered the freedom of approach offered by 35mm photography in a field which, until recently, has had little use for the small-negative camera.

Parks has proved the excellence of both his aesthetic approach to and his choice of tools for press photography by taking many awards in annual news-picture competitions. He has, for instance, twice won major awards in the National Press Photographers' Association–Encyclopedia Brittanica–University of Missouri awards contest. He has also taken a First Prize and a Grand Award in two *Look* magazine Sports Picture Awards.

Of his work Parks says, "As a fledgling I saw only the obvious. The glamour and excitement of the fire truck-chasing, the spot news, and meeting of famous and infamous fascinated me. But I do not look back on this early attitude in laughter. It was good, sound training in the ABC's of photojournalism. It taught me news sense, a sense of timing and the necessary quality of instinctive reaction to the event.

"However, I soon began to realize that there was

Taking a Breather. IIIf, 50mm Elmar. *Courtesy of The Providence Journal*

Business as Usual. IIIf, 90mm Elmar.

Rue des Saules. IIIf, 50mm Elmar.

one-man show *(contd.)*

more to photography than recording the obvious. Thanks to a fine picture editor and his encouragement, I started to look beyond the obvious and probe into the subject's relationship to his environment and background and into the technical means to express what I found.

"I try in daily newspaper photography to record more than the obvious. The event itself has become only the nucleus and not the entire picture possibility. In many cases I have found that the secondary aspects provide the best photograph.

"A camera is a way of life with me. I feel that to record the life about me for others to see and understand, to contribute something permanent to the understanding of others, is a worthwhile endeavor."

Cold Paws. IIIf, 90mm Elmar.

Children's Hour. IIIf, 50mm Elmar.

Les Beatniks. IIIf, 50mm Elmar.

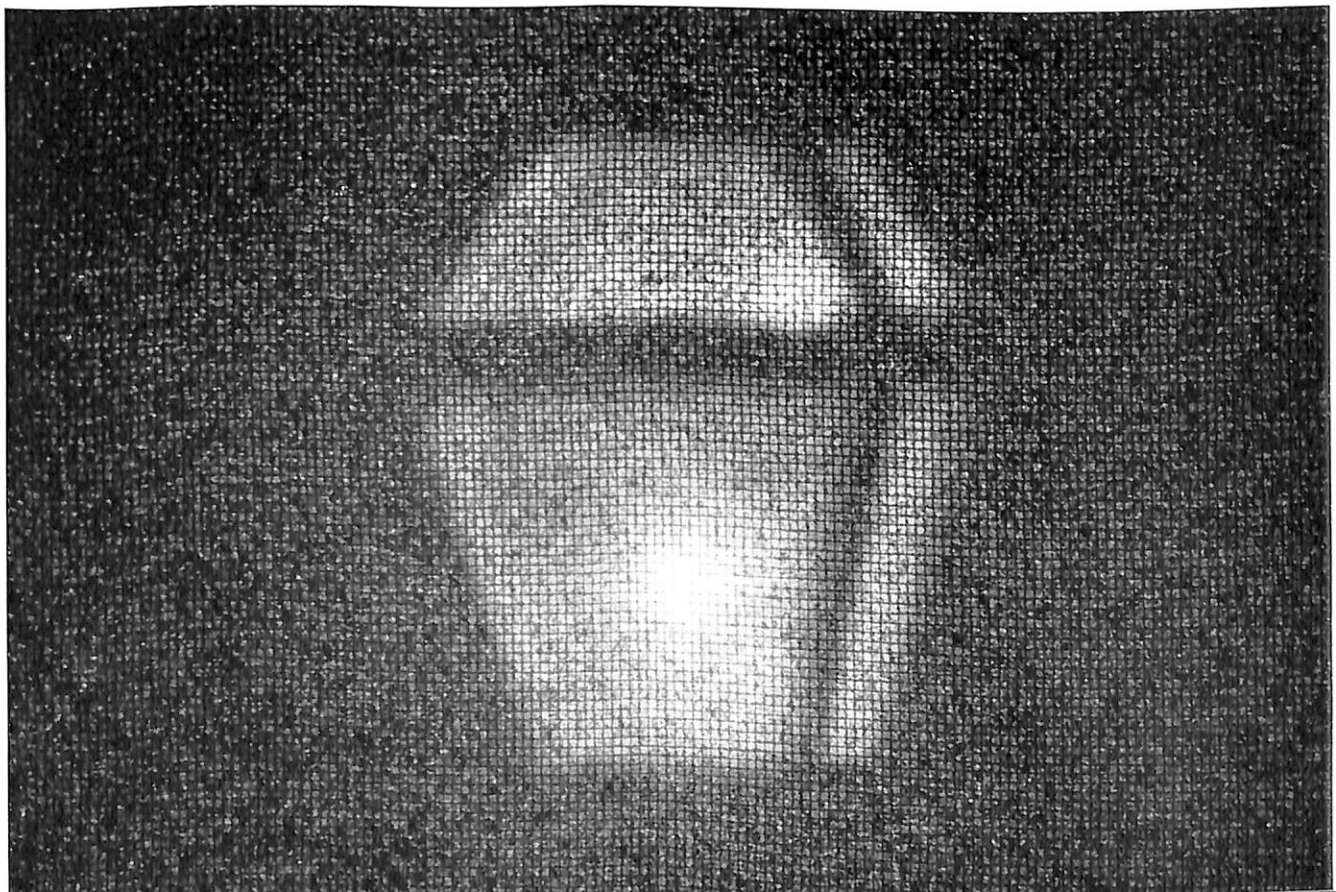
Courtesy of The Providence Journal

Gloria Swanson. IIIf, 85mm Summarex.

Man and Billboard. IIIf, 50mm Elmar.

one-man show *(contd.)*

Lantern. IIIf, 90mm Elmar.



the new Braun F 60 "Pocket-Pak" / *Bob Schwalberg*

a pocketful of electronic dreams come true

The recently released Braun Hobby F 60 Pocket-Pak bears approximately the same relationship to conventional electronic-flash units as Matthew Brady's view camera does to a Leica M-3. Completely new, inside and out, it incorporates entirely new design concepts, unique circuitry and exclusive miniaturized electrical components. It's the world's smallest speedlight. And it works.

miniaturization takes command

One look at the F 60 will prove that something old has been subtracted. The "two-inch barrier," long the despair of engineers in the field, until now has dictated the minimum thickness of the power-pack: high-voltage flash capacitors capable of storing enough energy for modern requirements just couldn't be made any thinner. Or so they said. But three years of intensive research by Braun's engineering team proved otherwise. Result: the world's first, and only flat-wound high-voltage capacitor—a shade under one-inch thick. This exclusive Braun development is responsible for the F 60's slim 20-ounce Pocket-Pak, only 1 1/16" thin.

Usually, transformers are unlovely lumps of weight and bulk within traditional electronic-flash units. To cut this down, Braun's braintrust first designed a transistorized power supply. With this high-frequency power supply they were able to design a transformer capable of handling 10-20 watts into the size and weight that could otherwise carry no more than one or two watts. To keep the tremendous saving in ounces and square inches they eliminated the additional transformer windings needed for recharging the battery, reasoning that there just isn't any reason why the photographer should carry this around with him when he needs to plug into AC lines to use it.

Still another exclusive Braun development is the supremely light-weight, uniquely compact nickel-cadmium battery which measures only 1¾" x 1¾" x 1" and weighs in at a mere three ounces.

This entirely new type of nickel-cadmium battery cannot be harmed by over-charging. It is sealed against possible leakage, requires no maintenance, and can be stored indefinitely, whether charged or not. Its service-life is indefinite, with 10 to 15 years probably a safe estimate.

flash head looks like a meter

The startlingly styled F 60 flash head, which might easily be mistaken for the booster-cell of a clip-on exposure meter, represents a series of optical, mechanical and electrical achievements. Wanting an unusually small reflector, the Braun design team knew they'd require a fantastically small flash-tube. With the light-output they wanted, this meant dissipating a lot of heat over a very small total surface area.

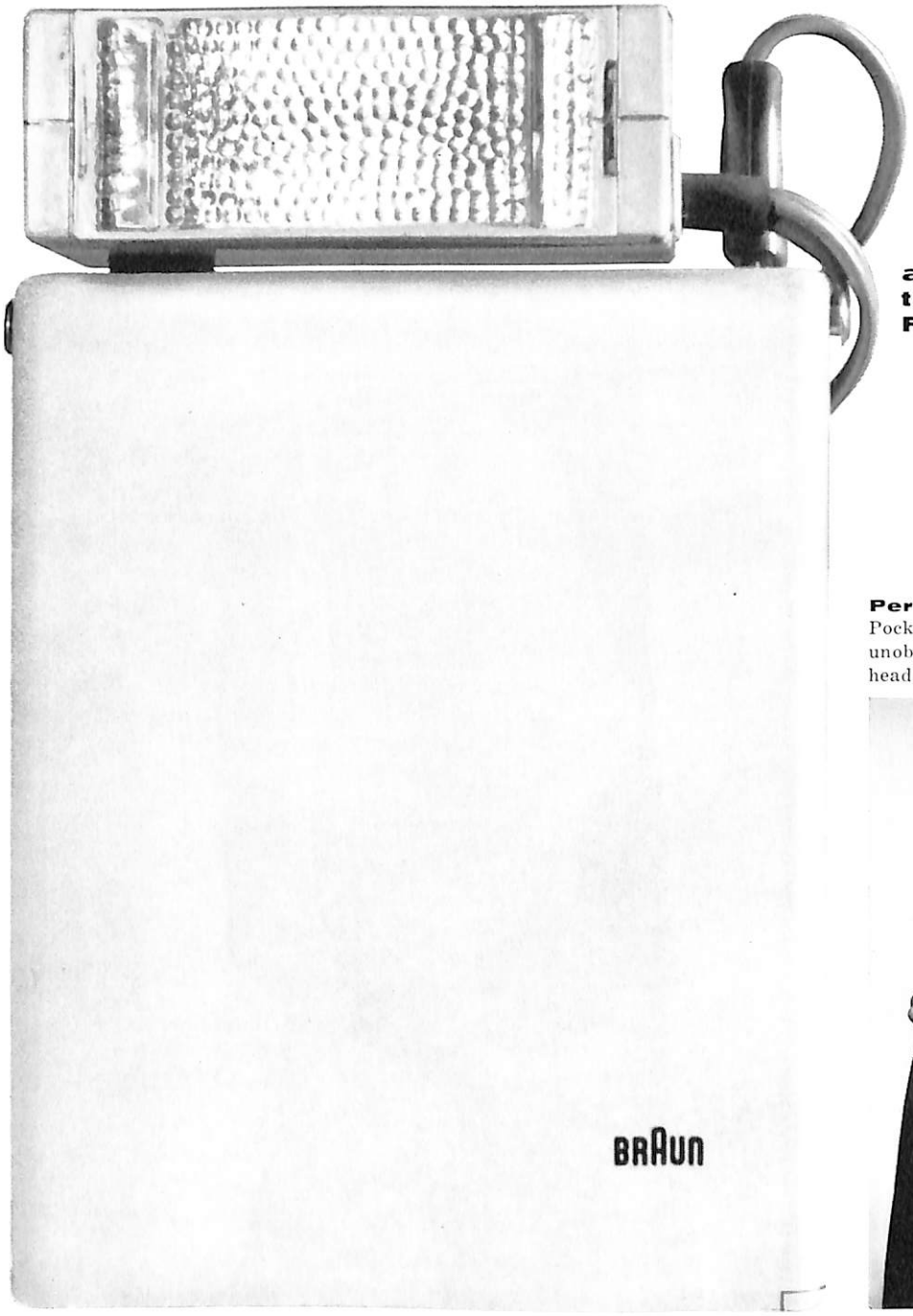
To protect the tube's longevity they had to invent a new assembly method in which the electrodes are mounted with greater precision than ever heretofore achieved, in order that the current-carrying metal electrodes should not at any point touch the inner walls of the flash-tube. With a complete firing-circuit, including neon ready-light, the tiny F 60 flash head weighs a feather-light 3¼ ounces, measures approximately 1⅛" high, 3⅛" wide and 2⅛" deep.

If these four key components (the flash-capacitor, storage-battery, power-transformer and flash head) had merely been miniaturized without sacrificing performance factors, the F 60 would have to be regarded as an important achievement. The really remarkable fact is, however, that in each case the extreme miniaturization has been accompanied by notable *increases* in efficiency. But, before we delve any deeper into the F 60's electronic innards, let's examine its basic performance characteristics.

electronic David outperforms many a Goliath

The F 60 is small only in size. Its light-output actually exceeds that of many other units of greater power. Rated at 40 watt-seconds, its Kodachrome guide number is a conservative and reliable 32.

Following the Braun tradition, the F 60's light-output is color-corrected at 5,600° Kelvin. This means that the unit produces accurate color rendition on all current Daylight-Type color emulsions without the need for filters. Like all Braun units, it produces an unusually broad beam of even illumination. The 65 beam spread of the F 60 is more than wide enough to eliminate uneven lighting even when the flash head is not 100 per cent perfectly aligned on the camera, when a hand-held flash is not aimed quite correctly, or when using a wide-angle lens – such as a 35mm focal-length on the Leica. Its duration is an action-stopping 1/1000 second.



actual size . . .
the new Braun F 60
Pocket-Pak

Performing its specialty, the Braun F 60 Pocket-Pak, complete and ready for action, fits unobtrusively in photographer's pocket, with flash head on camera.

Although Braun indicates a 10-second recycling period between flashes, our tests seem to indicate that 7-8 seconds are all that are really needed. The neon ready-light blinks on only after more than 90 per cent of the power point has been reached, and may be relied upon implicitly. In charging, the unit's power transitor emits a soft purr which provides an audible indication of readiness that is a help when your eye is glued to the camera's finder.

no variation in flash power

The tiny nickel-cadmium battery in the F 60 produces flash after flash, each as bright as the one before it, with no variation in recycling time, light-output, or anything else, from the first to the last shot. Unlike the sealed-in batteries in other small nickel-cadmium powered units now sold, the F 60's battery is removable via a small, sliding trapdoor in the base of the power-pack.

This permits the photographer who needs more flashes than are obtainable from a single, fully charged battery to carry as many additional spares as he requires. The total number of flashes obtainable from a single, charged battery will depend largely upon the photographer's firing rate. The man who makes a good many pictures, one right after another, at the rate of one or more flashes per minute, will probably obtain the lowest number. Normal use, however, with pauses between pictures, will produce a considerably higher total of flashes before it will be necessary to recharge the battery.

In conventional units, as the battery charge is

POCKET-PAK SPECIFICATIONS

Case dimensions	4¼"x5⅝"x1¼"	Guide Numbers	
Flash head dimensions	3⅛"x1⅛"x2⅛"	Color	
Case weight with battery	20 oz.	Daylight Kodachrome Exposure Index 10	32
Flash head weight	3¼ oz.	Daylight Kodacolor, Anscochrome or Ektachrome Exposure Index 32	56
Flash duration	1/1000th sec.		
Color temperature	5600°K.	Daylight Super Anscochrome Exposure Index 100	90
Watt seconds	40	Daylight High Speed Ektachrome Exposure Index 160	125
Reflector coverage	65°		
Recycle time	10 sec.	Black and white	
Extension flash head available	No	Exposure Index 40	112
		Exposure Index 80	180
Battery charger	Separate but supplied with unit	Exposure Index 200	320

consumed, the recycling time grows increasingly longer. The F 60's nickel-cadmium battery, plus its superbly effective monitor circuit, maintain uniform recycling time up to the point at which the unit refuses to fire. For this reason it's a good idea to keep in mind the number of flashes you've made so as not to find yourself with an exhausted battery at a crucial moment. Carrying a spare is, of course, the best insurance against this contingency.

The accessory charging unit (supplied with the F 60) has a selector-switch for operation at 115, 130, 160, 220 or 250 volts 50/60 cycle AC, and so can be operated wherever AC lines are available. For maximum protection it is double-fused, on both the line and the unit sides.

Our information from the factory states that a completely discharged nickel-cadmium battery can be fully charged in 14 hours, but this appears to be an extremely conservative estimate. In our tests with the unit, flashing until the battery would deliver no more charges, we found 4 hours sufficient to bring the voltage back to its 7.2 volt peak. More important than this, however, is the fact that if stuck with a run-down battery, you can, by charging for only 10-15 minutes, bring enough power back to yield an additional two or three flashes.

unique "replica type" monitor circuit

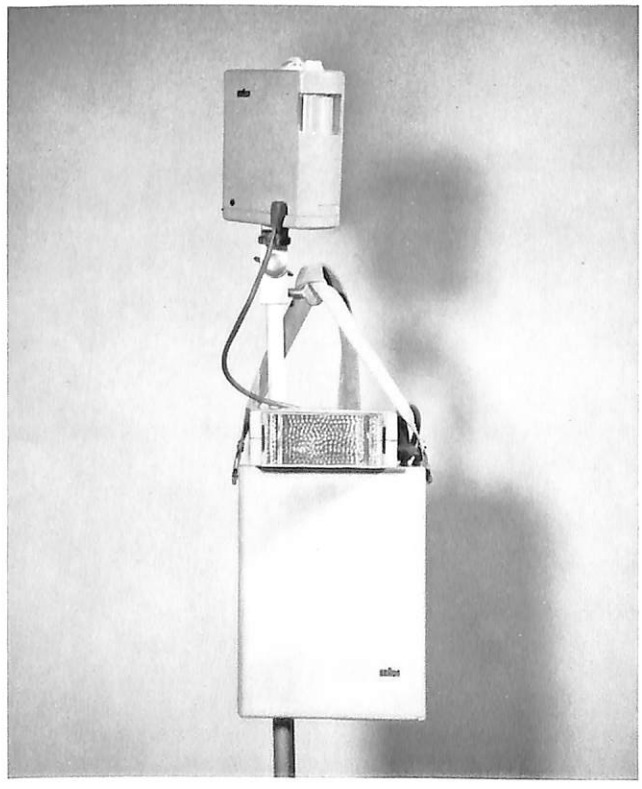
Like the Braun models EF2 and EF3 which introduced the monitor-circuit principle, the F 60 automatically regulates its flash-capacitor voltage by means of an internal switching arrangement. This turns the battery on when needed, off when the flash-capacitor is fully charged. The F 60 uses an entirely different and completely new system, however.

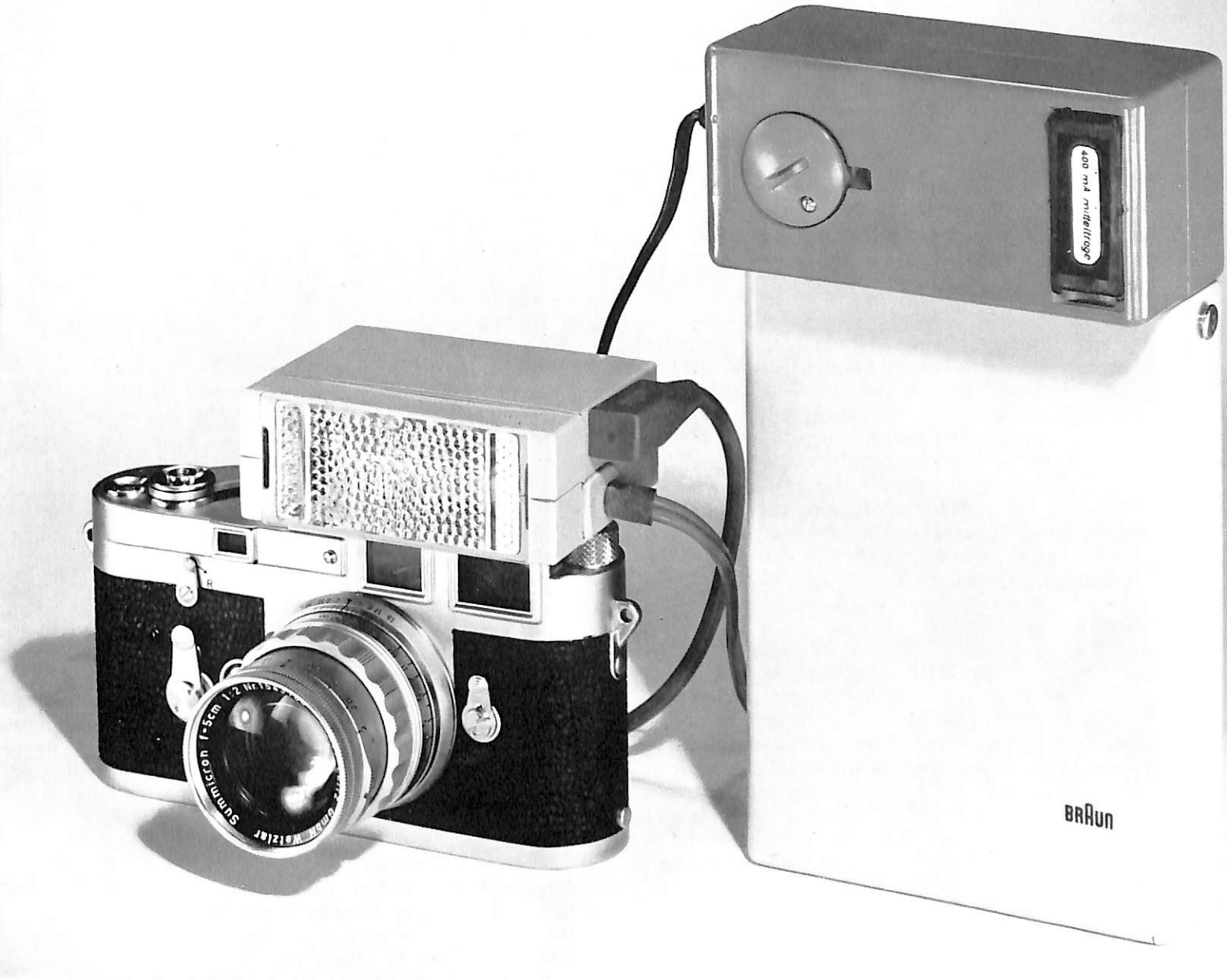
Within the Pocket-Pak there's a tiny replica of the main flash circuit, complete with its own transformer windings, rectifier, capacitor, assorted resistances, and an electrical switch, or relay. The very small monitor-circuit capacitor is charged at the same time as the much larger capacitor, but to a very much lower voltage.

When the flash capacitor reaches its average operating charge of 510 volts, the little monitor-circuit capacitor receives a charge of approximately 20 volts. As soon as the monitor-circuit receives this charge, the relay is energized and the battery is shut off. During the next 6 or 7 seconds the monitoring capacitor loses its charge. When only about 4 volts are left, the relay can no longer hold the switching-arm down, the circuit closes, and energy from the battery is once more fed through the circuit.

The relay-coil's electrical resistance is unavoidably affected by ambient temperatures. If the F 60's monitor circuit were not climate-stabilized it would react differently as the temperature within the unit varied.

"Slave unit" is Braun F 60 Pocket-Pak connected to Braun FZ1 Photoelectric Cell. This unit operates from a distance without connecting wires when flash unit connected to camera is fired. The flash of light actuates the FZ1, which actuates the slave unit. The FZ1, which uses two 30-volt Eveready No. 413 batteries, can handle two slaves.





Charger, which rejuvenates Pocket-Pak's nickel-cadmium battery. Charger is standard equipment with Pocket-Pak.

This unique climate-stabilization has been achieved through the use of negative coefficient resistances which react to temperature changes exactly contrarily to the relay coil. The total resistance of the monitor circuit never changes, and it reacts to the same voltages regardless of variations in the ambient temperature within the unit.

This replica-monitoring-circuit consumes very little current, and the small amount of current consumed does not come from the flash-capacitor but from the transformer. During the idling period current consumption is less than 0.3 per cent, and this drain occurs only for the duration of the audible "beeps," which come every 6-7 seconds, and last only a small fraction of a second.

Replica-monitoring of the F 60 offers a number of distinct advantages over other monitoring circuits. To enumerate, these are: (1) It uses fewer components and is therefore lighter and more compact. (2) It consumes less current, and (3) what current is consumed comes directly from the transformer, not from the flash capacitor itself. In simple terms this means that we are able to monitor without sacrificing any light-output. (4) Because the replica-monitoring-circuit deals with extremely low, instead of very high, voltages it is a lot more accurate and more sensitive. Small low-voltage components are much more easily produced than larger components of equal quality. (5) The monitor circuit is climate-stabilized so that it will perform in exactly the same way under all temperature conditions. (6) The replica circuit makes it possible to adjust all assembly-line units to exactly equal energy levels, regardless of the unavoidable tolerances which exist in electrical components.

title slides: easy as alphabet soup / *Edward B. Hansbury*

how to bring your slide show to life

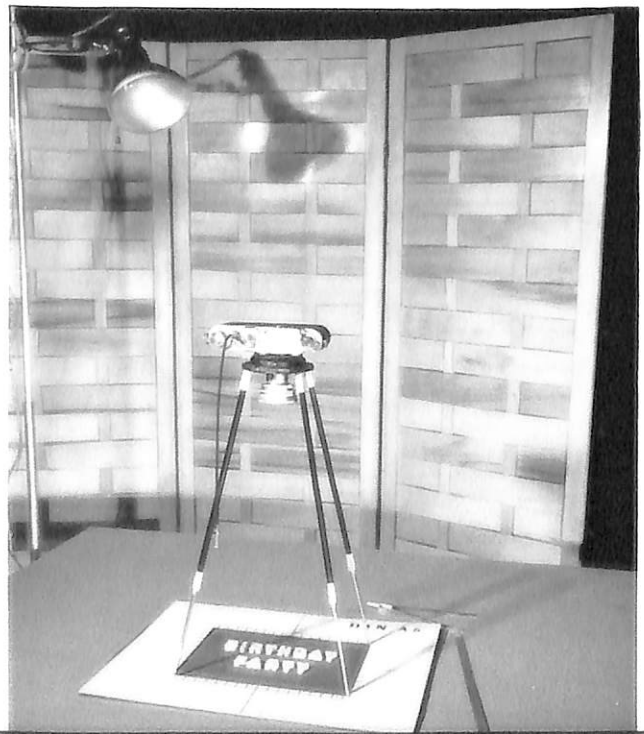
Using title slides in your slide shows may not make you a professional, but it's guaranteed to make you look like one. A few magazines full of edited and titled transparencies in a remote-control projector like the Pradovit F produce a smooth-flowing slide show that even the projectionist can enjoy.

The purpose of a title slide is to set the scene for the slides which follow it. Its text tells something about them; its background enhances either the text or the mood of the slides to come. And the only limit to the way in which you can combine text and background is your own imagination.

backgrounds

Colored cloth in various textures, matte-finished colored paper or cardboard, sandpaper, grained plywood, leather and plastics—all make excellent backgrounds. Gift-wrapping paper is an attractive material for this use when chosen carefully for a particular situation. Maps are very useful, too, since they can convey at a glance what might otherwise take a lot of explaining. But they should be simplified tracings, since a road map, for instance, has too much small detail to be legible, even when projected.

Fig. 1. TITLING SETUP is extremely simple. Leica, BOOWU device and one relector flood plus home-made guides produce highly professional results.



With maps, it is best to trace the general area, suitable in size for the layout guides (*Fig. 2*), showing the main roads and points of interest. Transfer them to matte-surfaced, colored cardboard with carbon paper, and then accent the markings with India ink or poster colors for legibility (*See Fig. 3*).

lettering

For the slide's text you can use the three-dimensional plaster letters sold in camera stores for the purpose, or the much thinner die cut paper or plastic letters also available. I have even raided the pantry for a box of alphabet-shaped egg noodles and used them as letters with great success.

Lettering should be arranged with the help of a straightedge (*Fig. 2*); curved layouts can be positioned along the perimeter of a plate or pie-pan of suitable diameter.

Hand-lettering, which puts a more personal touch to the slide, can be done even by the moderately talented, with a felt-tipped marking pen, "Speedball" pen and India ink, or with brush and poster colors.

"theme pieces" and artwork

A visual device which can integrate a series of otherwise unrelated slides is a "theme piece." This might be a baggage sticker, for instance, which you can get from most airlines and railroads and some hotels (*Fig. 4*). Using glue, paste, or rubber cement, attach it to the background; better still, attach it first to heavy cardboard and then cut it to proper size. This will prevent its curling under heat from the floodlights. Stickers printed on glossy paper or metal foil should be matte-surfaced with a spray such as Krylon Dulling Spray to prevent glare. Maps also make good theme pieces; particular towns or points of interest can be added or removed from the map on successive slides.

Fig. 2. LAYOUT GUIDES enclose legs of the BOOWU, outline working area. Lines (½ inch apart), dividers and straightedge help in locating letters and artwork.

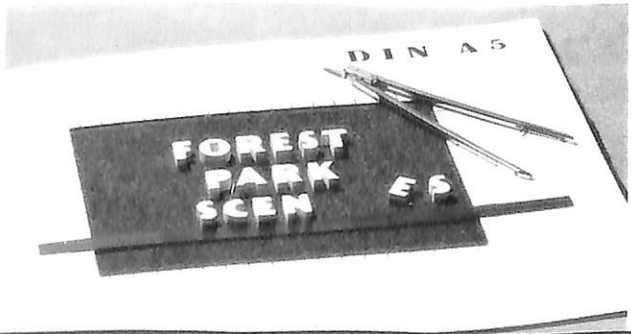


Fig. 3

Fig. 4

Fig. 5

Fig. 6

Fig. 3. SIMPLIFIED MAP, used for both "theme piece" and specific orientation, was traced on colored cardboard, cut out and placed on contrasting background. *Fig. 4.* RAILROAD STICKER is a "theme piece" on several slides which integrate an otherwise loosely related group. *Fig. 5.* ARTWORK can be based on professional ad art from papers and magazines. Skeleton tracing is made, new colors and details added. Lettering is done with pen or brush. *Fig. 6.* GIFT-WRAPPING PAPER, chosen carefully, makes an excellent background material and can be combined with either stenciled, die-cut or plaster letters.

artwork

Don't be scared to tackle a slide which might call for artwork, even if you are not trained in art. Use sketches from travel advertisements in magazines and newspapers as "skeletons" for the figure or scene you want to draw if you can't work free-hand (*Fig. 5*). Trace them, adding your own color scheme and details.

equipment and lighting

There are many ways to make a title slide, depending on the subject. Photographs of street signs or billboards, for instance, call for only camera and lens. Smaller subjects like travel posters can be taken with the close-up range of the Dual-Range Summicron. The Focoslide or the Bellows Focusing Attachment with the Visoflex I are both very versatile accessories for titling. But the easiest device I have found for the job is the BOOWU Auxiliary Reproduction Unit, although it limits the working area to a maximum area of 8⅝ inches by 12 inches. But focusing is automatic, exposure is easily read by meter and the chance of error is reduced to a minimum.

Designed for screw-threaded Leicas, the BOOWU can be used with any 50mm screw-mounting Leitz lens, although the Elmar is recommended for close-up work. (*The BOWUM is used with the M-3, M-2 and M-1. The lens units of the rigid or Dual-Range Summicron lenses, with adapter, give excellent close-up pictures with this device. It also accepts 50mm collapsible bayonet-mounting lenses... Ed.*)

Remember that the lens should be set at infinity when you attach it to the intermediate rings. Use a cable release to prevent jarring the camera during exposure and a lens hood to exclude stray light. Follow the standard BOOWU instructions in setting the leg heights and choosing the proper intermediate ring for the size of your layout.

Layout guides (*Fig. 2*), made of heavy illustration board, are very helpful in setting up a title for photographing. The one shown, marked DIN A5, has an opening 6⅛ inches by 8½ inches; the DIN A4 measures 8⅝ inches by 12 inches; the DIN A6 is 4⅜ inches by 6⅛ inches. These guides fit outside the legs of the BOOWU when the latter are extended to the required length. The border marks, on ½ inch centers, aid in positioning properly the lettering and other elements of the titles. Dividers are useful for checking horizontal spacing.

Lighting is supremely simple—one Reflectorflood lamp about 30 inches above and to the upper left of the layout (*Fig. 1*) produces sharp, heavy shadows below and to the right of the three-dimensional letters.

If one of the legs of the BOOWU should cast a shadow on the layout, remove the offending leg. The set-up will still be rock-steady, and the remaining legs, together with the layout guide, will properly frame the picture. Lift the layout guides out of the way before making the actual exposure.

film and exposure

Any tungsten or flash-balanced color film will do a good job in making title slides. For my own work, I have been using Kodachrome Type F (which is balanced for clear flash bulbs) with an 82A filter (*or Leitz FP... Ed.*) over the lens balancing it to the photoflood which I use as a light source. With the bulb about 2½ feet from the layout, exposures have run about like this: cloth—f/5.6 at 1/10 second; cardboard—f/6.3 or f/8 at 1/10 second.

Electronic flash is a good light source for working with daylight color films. By using it you can take advantage of those few extra frames left on the roll after a day's shooting, instead of reloading with a tungsten emulsion. Exposures for electronic flash, and other light sources or emulsions will vary. Follow the data regarding filtering and exposure given with the films and lighting equipment. Shooting a test roll with exposures bracketed a half-stop on either side of the recommended exposure will quickly give you the proper exposure for the specific combination of light, film and filter you are using.

it's a weird world at 21mm / *Photographs by Joe Clark*

superwide-angle lens creates uncanny perspective

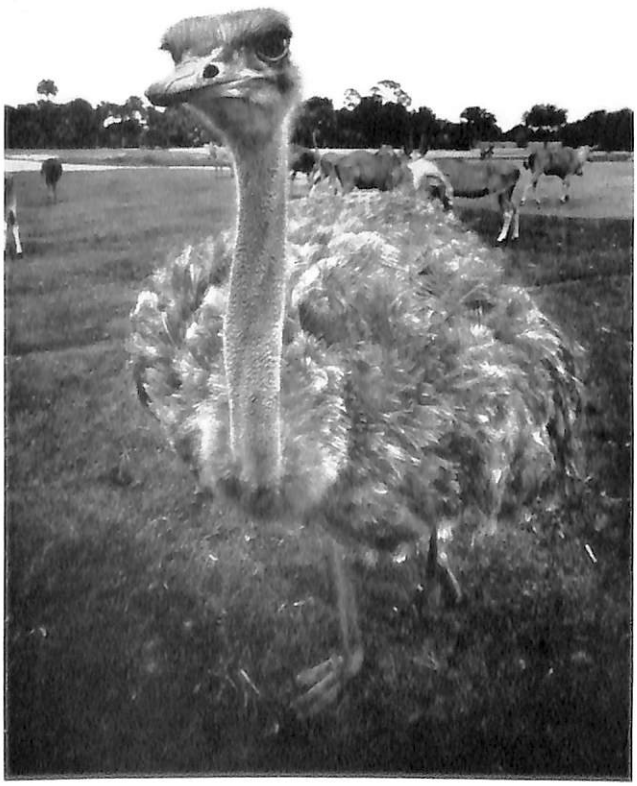
Joe Clark, Tennessee's gift to photojournalism and advertising, and self-styled "Hill Billy Snap Shooter," is just a plain old barefoot master photographer, as any city slicker can plainly see by a quick look at his work. So, when Joe (now a naturalized Yankee with a studio in Detroit) got hold of a 21mm Super Angulon for his Leicas, he didn't wait for a situation that "called" for it. He thought about how he could put it to work in ordinary situations. The extraordinary results of this thinking appear here.

Joe has this to say about the baseball pictures: "Most of my baseball knowledge comes from the cracks made by radio announcers, such as: 'He lays that old pill right in there,' 'Here comes the windup,' and so on. And, since to me pictures are simply a way of saying things visually, I thought it might be nice to turn some of their comments into pictures. And what could possibly be better for such exaggerated comments than my brand new 21mm?"

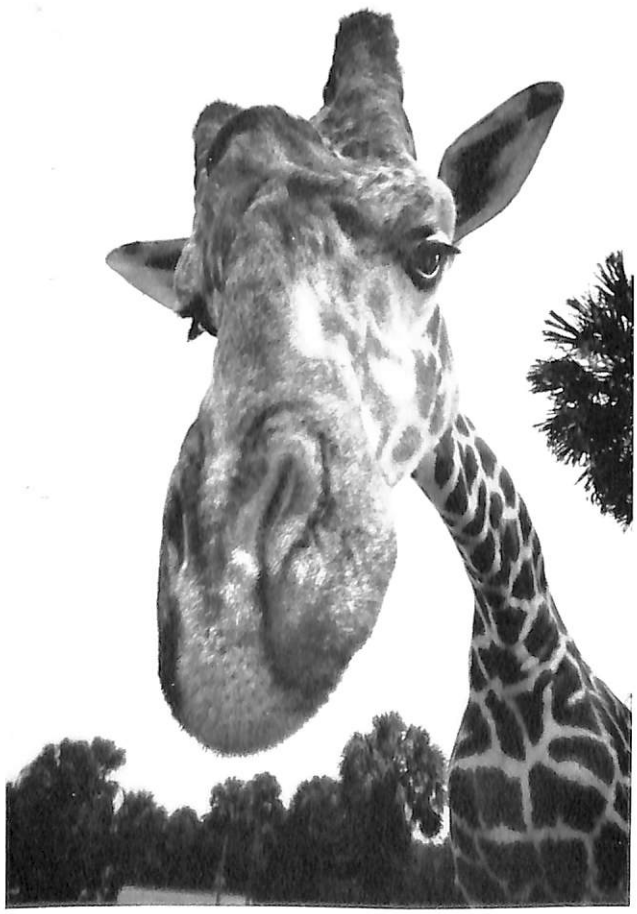
The zoo pictures were made in "Africa, U.S.A." in Florida when curious residents came close for a look at the funny tourists.

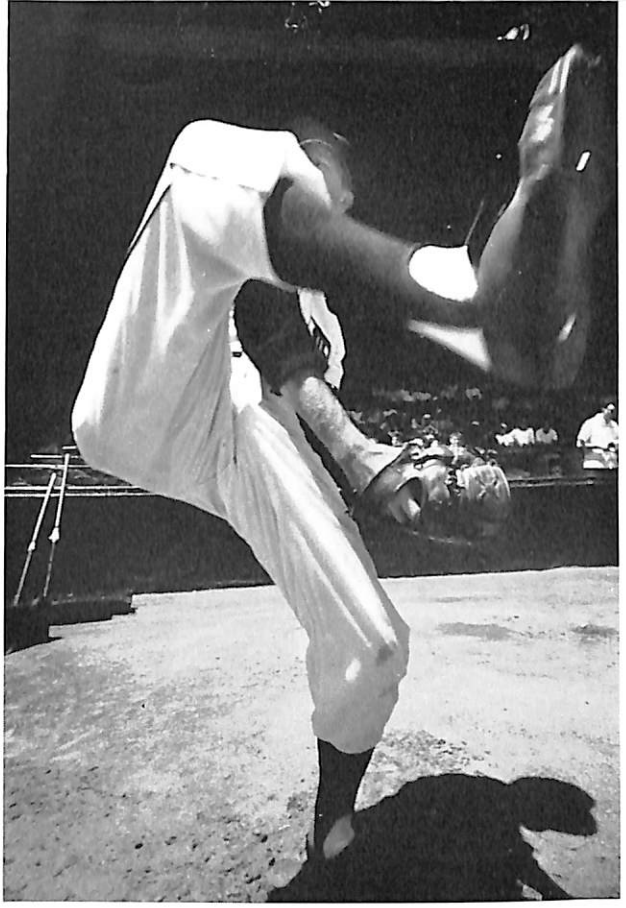
"You can call all this distortion if you wish," Joe continues, "but since I always compare pictures with words, I call it 'emphasis.' Just as we control the meaning of a sentence with emphasis...we also control the meaning or mood of a picture by the placement of the emphasis."

"Look at the funny tourists."



"Yeah, odd-looking, aren't they?"





"Here comes the wind-up."

"He lays that old pill right in there."

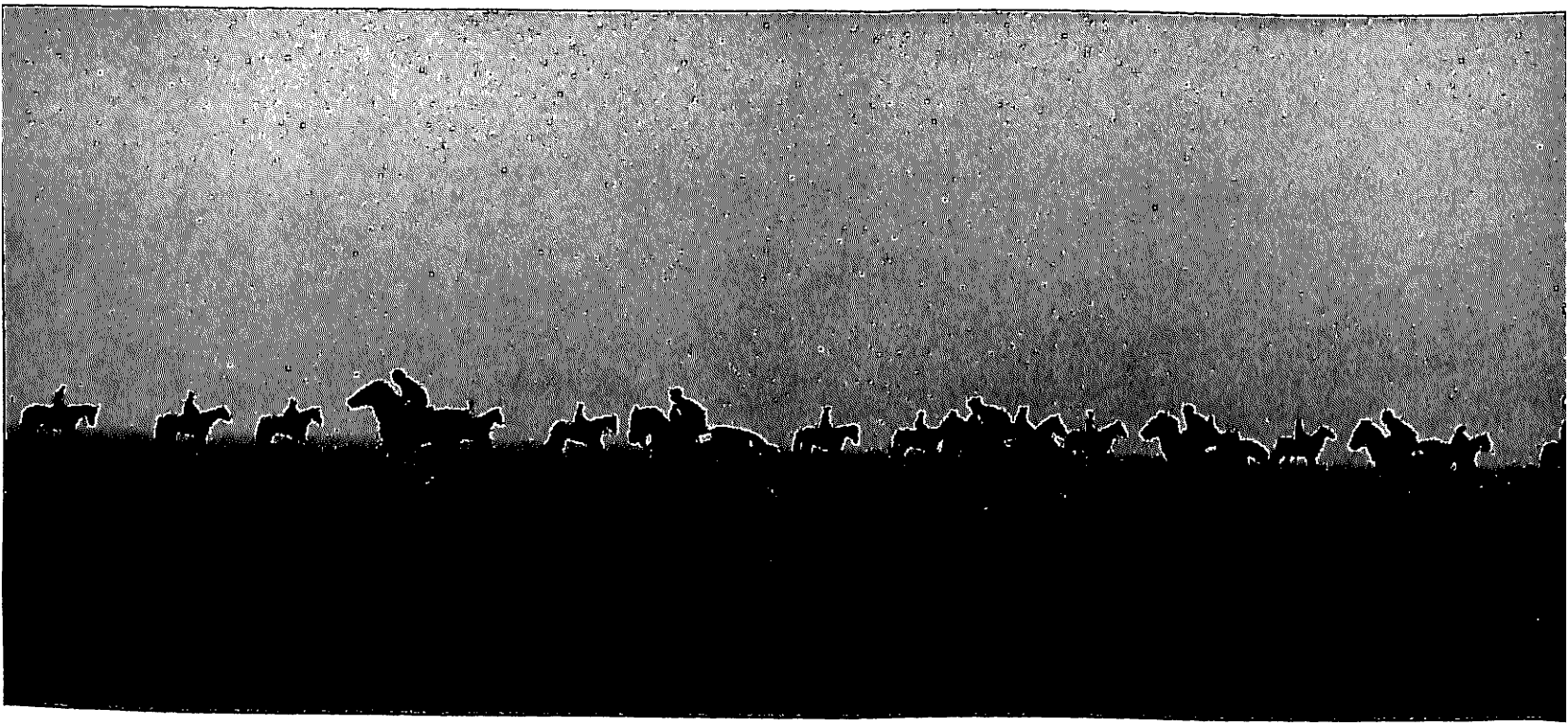
"He's waving that big stick."

"The long throw from the outfield."

Leica portfolio

The pictures in this Portfolio are from the traveling exhibit "Sight and Insight." The original exhibit, prepared by the Leica Gallery from the Leica photographs of 35 world-famous photographers, was the first photographic exhibit ever to be shown in the IBM Gallery of Arts and Sciences in New York City. A selection of prints from the original show is now traveling among various U.S. cities. Check with your Leica dealer or local paper to see when it will appear in your area.

Susan Greenburg.

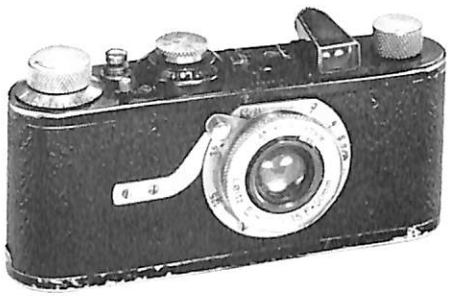


Bruce Davidson.

From a photographic essay in Esquire magazine, January, 1960.

Bruce Davidson.

Alfred Eisenstaedt.



Dr. Salomon's Leica / *Peter Hunter*

only yesterday, photojournalists were pioneers

In the 1930's, Dr. Erich Salomon blazed many trails in the then unexplored territory of existing-light photography. Substituting patience and ingenuity for film speed, he was able to capture history with its tie loosened and to point photojournalism in the direction which has led it to become the eye-witness of all human activity. The author, who operates a photographic service in Amsterdam, is the only surviving son of Dr. Salomon... Ed.

"Why does 'The New York Times' send a man who doesn't know how to take photographs?"

The question was put to Dr. Erich Salomon when he covered the 1932 Republican convention without the usual big camera and worked by "available light." No one thought he could possibly produce usable photographs.

Another time, members of the Reconstruction Finance Corporation gaped in astonishment at pictures he had taken the previous day. They had never noticed the presence of a photographer and could not believe that one had been taking these pictures.

fame: late and sudden

This was four years after Dr. Salomon had acquired sudden fame in Europe for his reportage of international conferences. The fame was indeed sudden; for the first 41 years of his life, Salomon had never touched a camera. In 1927 he first experimented with a 13 x 18cm camera, and by 1928, having switched to an Ermanox 4½ x 6cm glass-plate camera with an f/2 lens, he had made his name a household word.

Erich Salomon was the fourth of five children of a prosperous Berlin banker, and his early interests ranged from zoology to mechanical engineering and law in which he obtained a degree shortly before World War I. Captured in the Battle of the Marne in 1914, he spent the following four years as a prisoner of war in France. After the war, the family fortune gone, he tried various ways of making a living and, eventually, in 1925, joined the promotion department of the publishing house of Ullstein as a "co-ordinator" of projects. It was here that he began to use a camera to record violations of billboard agreements. Soon he began to produce picture fea-

Winston Churchill at an Austrian Legation dinner in London. With him, left to right, are Baron Frankenstein, Lord Bessborough and an unidentified Austrian Minister.

Session of the Dutch Supreme Court at The Hague, circa 1936.

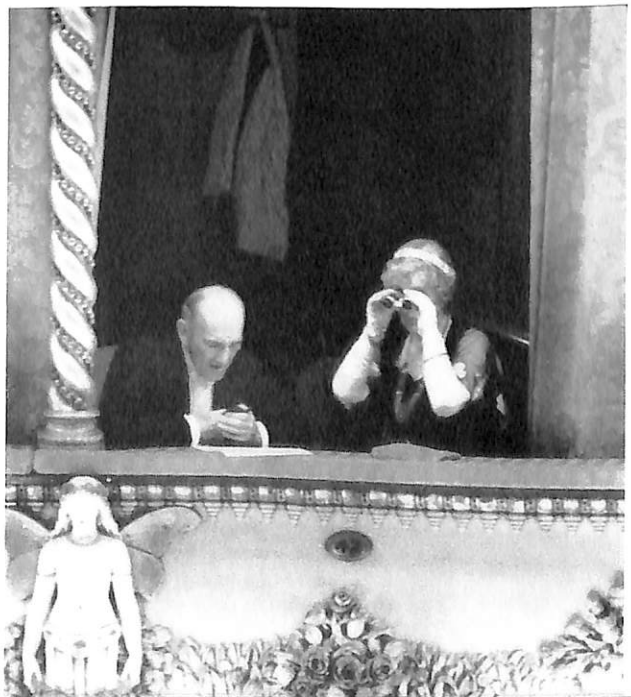
tures for the Ullstein dailies and shortly after buying the Ermanox he covered a sensational Berlin murder trial. From then on he became a full-time free-lancer, day and night. Since he never needed more than 3 or 4 hours sleep, he left behind a vast file of negatives, despite his short working life which ended in the Auschwitz concentration camp in 1944.

discovering the Leica

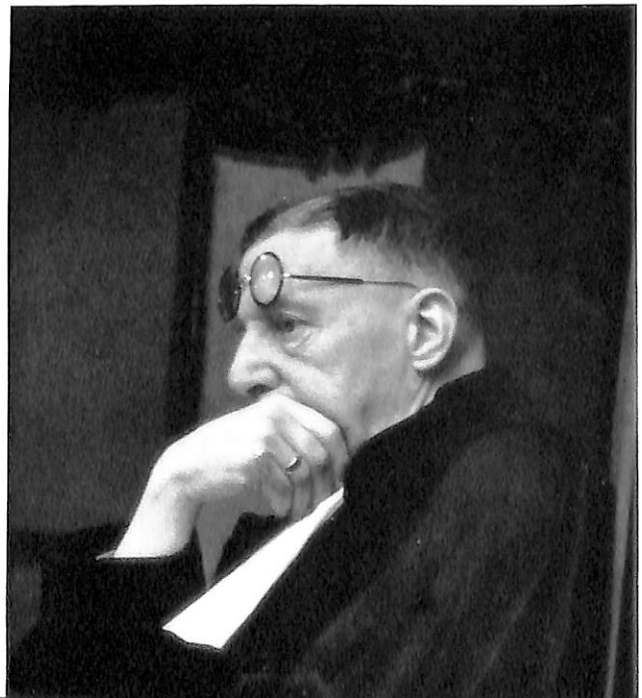
In 1932 he bought his first Leica, a Model A with the f/3.5 lens, the only one of his Leicas still extant, because, in 1935, he had given it to me. With the Model A he chiefly worked outdoors. Since films at the time were slow, the lens opening allowed indoor photography only in exceptionally good lighting conditions. But from about 1933 onwards, having acquired first a Summar, then an f/1.5 Xenon, a 200mm Telyt, and a body accepting them, he switched to Leica work under all lighting conditions.

Once, in 1937, I recall going along to an Austrian Legation reception in London during the coronation festivities for King George VI. Here, I saw him use two Leicas mounted on the same tripod—side by side on a metal bar screwed to the tripod head. One carried a 28mm wide-angle lens to "cover" the whole audience; the other had the 50mm Xenon. And both

Intermission at Covent Garden, London, provided this sidelight on the 1936 opera season. 200mm Telyt.



Judge in the Dutch High Court unknowingly "posed" for Salomon's 200mm Telyt.



Toscanini rehearses The Residentie Orchestra at The Hague in 1937. Issay Dobrowen, the conductor, acts as his interpreter.

Leicas could be triggered simultaneously by means of two wire releases attached to silent shutters. It was a formidable set-up, hardly designed to be inconspicuous, or to produce "candid" pictures. Yet he came home with many rolls of really unposed pictures; no camera consciousness was apparent on any of the VIP faces portrayed.

patience and props

How had he done it? I think part of the secret was that he would stand unconcernedly beside this equipment, looking anywhere but at his subjects, and that he could patiently wait many minutes at a time before "firing away" by which time everybody had long forgotten his presence.

On other jobs he had his camera hidden: inside a top hat with a hole at the top, inside a "battery case" for a hearing aid attachment, or in a tourniquet for an ostensibly broken arm. The devices he used were many. And so, by now, are the stories grown around his exploits.

Although his early work in covering the international conferences was done with the Ermanox, Dr. Salomon did much outstanding work from 1933 to 1940 when he and his Leicas were inseparable. In 1935 there was a story on "Windsor Castle at Night" for which, during eight nights, he haunted the castle precincts with his own sources of illumination provided by 12 car batteries wired in series and carried on an ancient Rolls-Royce. In 1936 he covered an entire Covent Garden Opera season; and during the years spent in Holland, in the intervals between conferences and receptions in Brussels, Montreux and London, he did outstanding work in reportage on the Dutch Royal House, the International Court of Permanent Justice, the Dutch High Court, and so on.

Technical note: When working indoors Dr. Salomon's exposures were nearly always open-shut on the "B" mark, with the "open" slightly varied according to the movements of his subjects. He had an uncanny knack in selecting the psychological moment when, at the top of an expressive movement, for instance, the hand of a speaker would come to rest for the ¼ second or so needed for an adequate exposure. Film speeds, from 1931 or so onwards, were improving all the time though still slow by present-day standards. I would guess that the fastest films of the day had an exposure index equivalent roughly to, say, 80 in the current ASA system. Apart from somewhat extended development and very occasional intensification of an underexposed negative, Salomon used standard techniques throughout.

In action, Dr. Salomon with two Leicas (see text).

architecture: big subject, small camera

George Cserna's Leica breaks traditions in this field

It would seem inevitable that a photographer from Budapest, which has been called the most beautiful city in the world, would eventually emerge as an architectural photographer. George Cserna, using the Leica, has come up with architectural pictures so fresh that he has easily overcome the resistance which art directors and picture editors sometimes show toward small-negative pictures and transparencies. Many architectural photographers are architects before they turn to the camera, and their work is conditioned by this fact; it is often static. But Cserna's approach is aesthetic – his eye has been exposed to beauty – and he obtains this feeling in his photographs.

With hand-held camera and a choice of lenses, the 21mm, 35mm, 50mm, 90mm, 125mm and 135mm, he stands inconspicuously in the foyer of a newly constructed office building and waits – just waits – until everyone goes about his work and people entering and leaving don't notice him. The resulting photographs have spontaneity; they break through the competitive barrier of the art director's desk on such magazines as *Architectural Record* and *Architectural Forum*. And they are used by advertisers in the construction, decorating and building supply fields.

"I hate to carry heavy equipment. It's hard to handle," he says. "How can you feel free shooting color if you have two sheets of color film in a holder; how many holders can you stand to carry? With 35mm you can shoot eight or ten pictures, sometimes going back for other lighting at different times, and then select for the best effect later. This in turn gives the editor plenty of elbow-room for choice." Cserna often does this in patient search for exactly the lighting he knows will bring out the best in a building. Unlike the photojournalist, who usually has a daily rate, he works for a flat fee so that he can return when he wishes – a perfectionist not hounded by the hands of a clock.

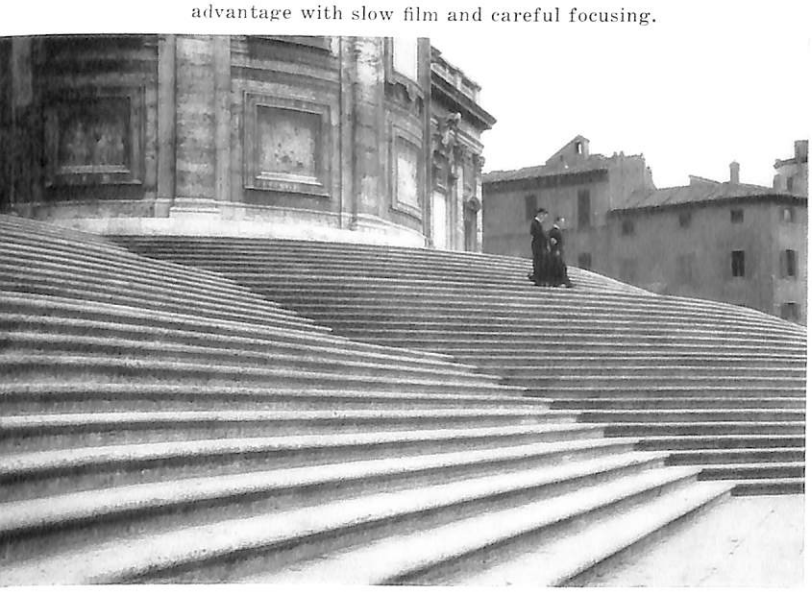
Winning over a client is not as simple as it would first appear. To do it, Cserna stays with his work from concept to finished print. He is a superb printer who does his own lab work, except for photo murals (about 60" x 80" in size). For these, he first makes an enlargement and then takes it to the photo-muralist with illustrated, ready-to-go instructions. When the job is completed he makes 8 x 10 or 11 x 14 black-and-white prints. The client is usually "flabbergasted" when he finds out that it was done with a Leica.

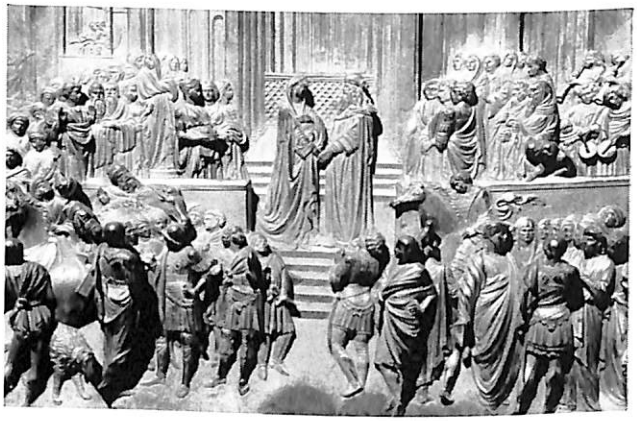
To use small negatives in this field, the work must be of top-notch quality. "A print has to be as sharp and as clear as an 8 x 10 from any other camera, so I am very careful about focusing." Cserna uses the slower films in preference to fast films – extra fine-grain film such as Adox KB 14 or Panatomic X. He processes with high-definition developers such as Rodinal or FR X22. With slow color film, which often calls for relatively long exposures, he uses a tripod and levels the camera, because "here you can't correct in an enlarger." In these cases he uses a Linhof level which has an accessory shoe that fits the Leica

SEAGRAM BUILDING was shot with 21mm lens and converging verticals corrected in enlarging. Figure placement typifies the success of Cserna's watchful-waiting technique.

TAKASHIMAYA DEPARTMENT STORE in New York City was taken for pleasure, later resulted in an assignment.

ON CHURCH STEPS in Rome, Cserna used the 50mm lens to full advantage with slow film and careful focusing.





GHILBERTI DOOR of the Baptistry, Florence, was photographed from closer than two feet with the Dual-Range Summicron.

architecture *(contd.)*

clip. The frequent problem of converging lines, product of a tilted camera, he solves by tilting both the easel and the negative carrier. "It's best to tilt both—equalizes everything." *(The Leitz Perspective Corrector for the Valoy II and Focomat Ic provides this type of image plane control... Ed.)*

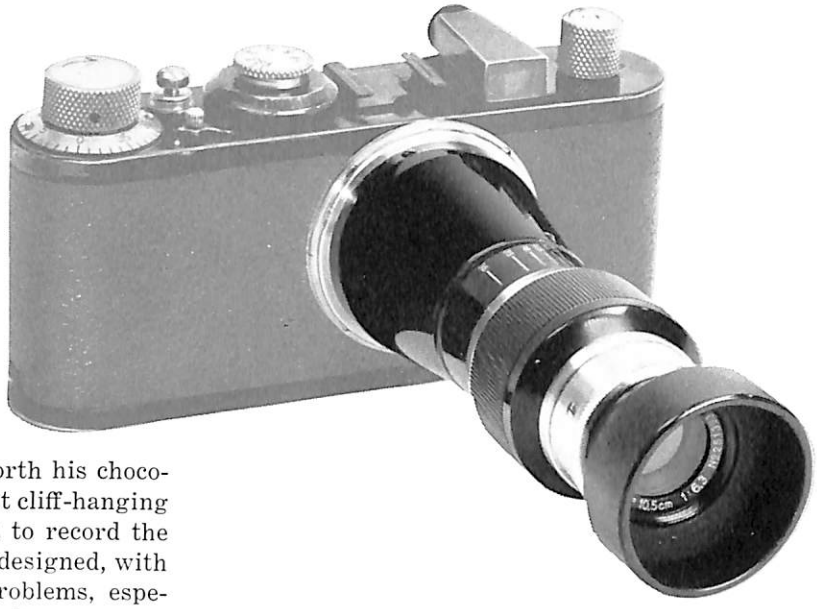
Cserna's turn to architectural photography was a happy accident. In 1951 he left Hungary where he had been working in a portrait studio and went through the usual period of struggle that most free lancers experience. Dark-room work, portraiture and picture stories for a medical magazine tided him over the years. He achieved a unique success in the medical field by using his Leica and 90mm lens. In this way, he could get reasonably "close" to an operation, and stop down for greater depth of field. "You need it. A doctor in a heart operation will make the incision from the side of the patient. The heart is thumping away and you are standing on a chair clutching your camera, pretty nervous anyway."

The medical magazine for which Cserna had been working was withdrawn suddenly from the newsstands (a free lancer's recurring nightmare). So, undampened in spirit, Cserna left for a pleasure trip to Europe. He went via a student-chartered ship, and covered basic expenses with photographs for the ship agency's folder. Travelling at leisure ("Where else do you do the best work?") he took photos amidst ancient ruins and ornate European buildings that later resulted in his current stream of architectural assignments.

Gloria Hoffman

ABSTRACT resulted from Cserna's taking time to point the camera and 35mm lens upward to shoot through a glass canopy. Rain transformed the picture from a literal to a dramatic statement.

connoisseur's corner...



the 105mm Elmar f/6.3

A LENS FOR CLIMBING THE ALPS

No mountain climber of the 1930's worth his chocolate and raisins would have been caught cliff-hanging without a 105mm Elmar on his Leica to record the event. This slim, lightweight lens was designed, with typical Leitz solicitude for special problems, especially for mountain work. Photographers usually called it the "Alpine" lens.

Its 105mm focal length gave about twice the normal image size and excellent perspective for mountainscapes in which distant foregrounds and backgrounds needed "pulling in." Flatlanders found it excellent for portraits and landscapes.

Since every ounce of mountain gear seems to get heavier as the day goes on, the weight of this medium-long focus lens had to be kept down. So, by robbing Peter of an aperture stop, Leitz designers paid Paul a handsome reward in saved weight. In the bright, ultraviolet-rich mountain air, the relatively small f/6.3 aperture was no handicap, anyway. The "105" weighed in at 7 ounces—even less than most of today's 50mm lenses. It focused down to 7 feet and had aperture settings from f/6.3 to f/36. Sports finders were available for this lens, and early models of the Universal viewfinder had settings for it.

The lens was finished in black and came complete with a reversible, self-storing lens hood. Since the flange diameter of the f/6.3 lens was less than the then-standard 36mm of most Leica lenses, standard filters could not be used on it directly. However, the front of the lens *hood* was made the proper size, and regular clamp-on filters could be mounted on it. This was another unusual aspect of the 105.

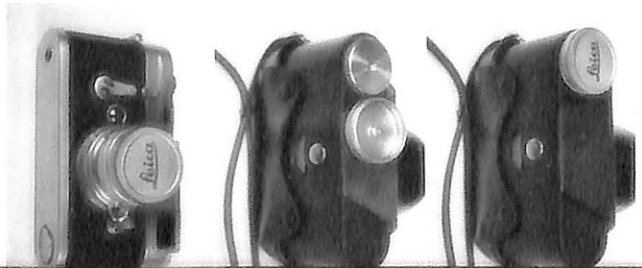
But the clamor in the '30's, when films were extremely slow by today's standards, was for more lens speed. And Alpinists in any era have never been numerous, so the demand for the 105mm Elmar was small. Production stopped in about 1936. And so this crisp-cutting, light-weight lens, with its unique tapered silhouette, is unfamiliar today, even to otherwise knowledgeable Leica fans. Among collectors it is a status symbol of high order.—*K. P.*

focusing on...

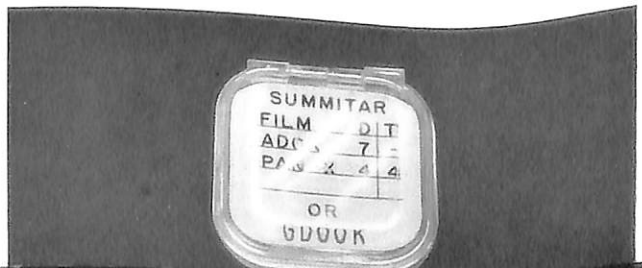
charge it, please. Here's a suggestion for those who own Braun Hobby units with Barix batteries as a power source. Although Barix batteries will stand far more neglect than ordinary wet cells, it is best to recharge them immediately after a shooting session. This will keep them always ready for action and insure peak performance. Recharging is especially recommended before you put the unit away for an extended storage period.

screw-in lens cap. A new lens cap is now available which screws into the front flange of lenses with 42mm front diameter. It can remain in place while the lens hood is reversed on the lens for carrying in a closed eveready camera case. Other lens caps must be removed if the lens hood is to be reversed.

The new screw-in cap also features a standard tripod screw via which it can be carried attached to the camera screw of the eveready case when not in use.



filter tip. For fallible photographers (roughly 100 per cent of us), B. Spence Hargrave offers a tip for keeping filter information handy in the field. He suggests inking film and filter-factor data right on the cardboard wafer which comes in the plastic filter case in which Leica filters are packed. As you can see, this makes a very compact reminder which can be read right through the case.



Benser is back!

Europe's "professional amateur" to make third U. S. tour

In the fall of 1955 a deceptively ascetic-looking German arrived in the United States to begin his round of lectures for American amateurs on behalf of better color photography. Some three months and 45 one-night stands later, Walter Benser returned home leaving audiences totalling 100,000 asking for more.

Early in 1956, complete with dazzling slides and *gemütlich* accent, Benser returned for a second tour. This time he visited 58 cities drawing even larger crowds. One group arrived by plane from 600 miles away! So, the announcement of a third Benser tour, starting in January 1960, should be welcome news to American camera fans.

Strictly speaking, Walter Benser is a professional. He has lectured and taught in Europe for more than 20 years, and was one of the first instructors in the famous Leica School in Wetzlar, Germany. He is known abroad as "The Professional Amateur"—an unofficial title both intended and accepted as a compliment. For while Benser has all the skills of a professional, he has never lost the amateur's enthusiasm and approach to his material. His specialty is color and his subjects are those that interest every amateur. At the same time, he has plenty of tips that can teach professionals something about 35mm technique.

laughter is permitted

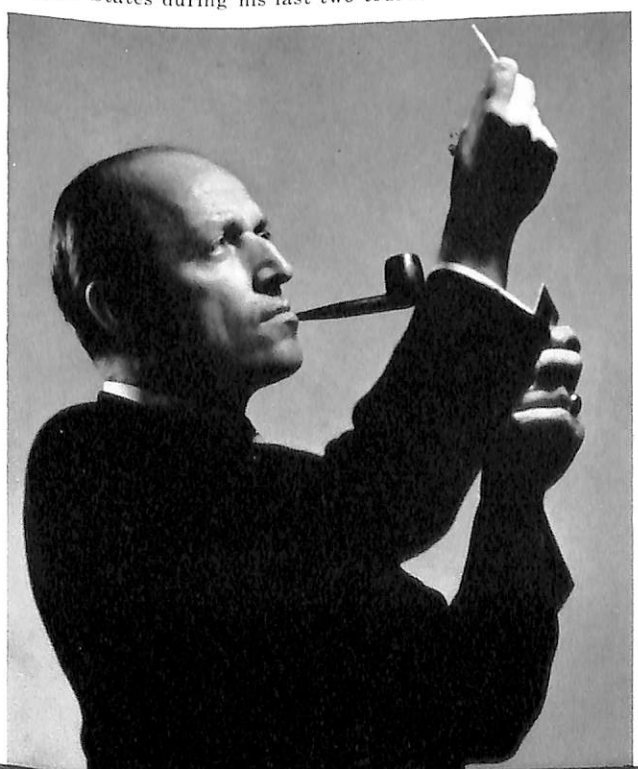
"Fun" and "enthusiasm" are key words in Benser's photographic vocabulary. His lectures, while rich in information, are also full of asides that hit 100 on the laugh meter. Photography, he feels, can be serious without being dull. By taking photography, rather than himself, seriously, Benser makes his audiences better photographers painlessly, in a way that has put the "Standing Room Only" sign in the lobbies of lecture halls everywhere he appears.

He uses two screens instead of one to illustrate the photographic points he is making. On one is the 12-foot-high, heroic image of the not-so-good approach to a given picture situation. On the other is the same subject photographed with all the little knowledgeable tricks that Benser has at his command.

And there are plenty. For instance, the "before" picture might look like a prize-winner to 95 per cent of the audience. But the "after" shot, draws surprised and delighted "Ah's!"

The difference between the two? It might be the addition of delicately handled fill-in flash, or a three-foot change in camera position to include foreground framing. The two-screen technique drives home the lesson instantly.

CRITICAL BENSER second-guesses some pictures taken in the United States during his last two tours.



ATHLETIC BENSER pursues a high angle shot with all the damn-the-torpedoes eagerness of an amateur.

BENSER ITINERARY FOR 1960*

JANUARY

New York City	Friday,	Jan. 15
Richmond, Va.	Tuesday,	Jan. 19
Norfolk, Va.	Wednesday,	Jan. 20
Ft. Lauderdale, Fla.	Monday,	Jan. 25
St. Petersburg, Fla.	Tuesday,	Jan. 26
Jacksonville, Fla.	Wednesday,	Jan. 27
Orlando, Fla.	Thursday,	Jan. 28

FEBRUARY

New Orleans, La.	Monday,	Feb. 1
Houston, Texas	Thursday,	Feb. 4
Dallas, Texas	Friday,	Feb. 5
Fort Worth, Texas	Monday,	Feb. 8
Tucson, Ariz.	Friday,	Feb. 12
San Diego, Calif.	Monday,	Feb. 15
Pasadena, Calif.	Tuesday,	Feb. 16
Burbank, Calif.	Wednesday,	Feb. 17
Long Beach, Calif.	Thursday,	Feb. 18
Santa Monica, Calif.	Friday,	Feb. 19
San Francisco, Calif.	Tuesday,	Feb. 23
Oakland, Calif.	Wednesday,	Feb. 24
Sacramento, Calif.	Thursday,	Feb. 25
Portland, Oregon	Monday,	Feb. 29

MARCH

Seattle, Wash.	Wednesday,	Mar. 2
Seattle, Wash.	Thursday,	Mar. 3
Spokane, Wash.	Saturday,	Mar. 5
Salt Lake City, Utah	Monday,	Mar. 7
Denver, Colo.	Wednesday,	Mar. 9
Colo. Springs, Colo.	Thursday,	Mar. 10
Omaha, Neb.	Monday,	Mar. 14
Des Moines, Iowa	Tuesday,	Mar. 15
Kansas City, Mo.	Wednesday,	Mar. 16
St. Louis, Mo.	Friday,	Mar. 18
Minneapolis, Minn.	Monday,	Mar. 28
St. Paul, Minn.	Tuesday,	Mar. 29
Madison, Wisc.	Wednesday,	Mar. 30
Milwaukee, Wisc.	Thursday,	Mar. 31

APRIL

Gary, Ind.	Monday,	Apr. 4
Chicago, Ill.	Tuesday,	Apr. 5
Indianapolis, Ind.	Thursday,	Apr. 7
Battle Creek, Mich.	Sunday,	Apr. 10
Detroit, Mich.	Monday,	Apr. 11
Detroit, Mich.	Tuesday,	Apr. 12
Dayton, Ohio	Wednesday,	Apr. 13
Cleveland, Ohio	Monday,	Apr. 18
Akron, Ohio	Tuesday,	Apr. 19
Pittsburgh, Penna.	Wednesday,	Apr. 20
Reading, Penna.	Thursday,	Apr. 21
Philadelphia, Penna.	Friday,	Apr. 22
Wilmington, Del.	Monday,	Apr. 25
Baltimore, Md.	Tuesday,	Apr. 26
Washington, D. C.	Wednesday,	Apr. 27
New York, N. Y.	Friday,	Apr. 29

MAY

New Haven, Conn.	Monday,	May 2
Garden City, N.Y.	Tuesday,	May 3
Providence, R. I.	Wednesday,	May 4
Boston, Mass.	Thursday,	May 5
Boston, Mass.	Friday,	May 6
Syracuse, N. Y.	Monday,	May 9
Rochester, N. Y.	Tuesday,	May 10

*Itinerary as scheduled at press time. Check your dealer for latest information.

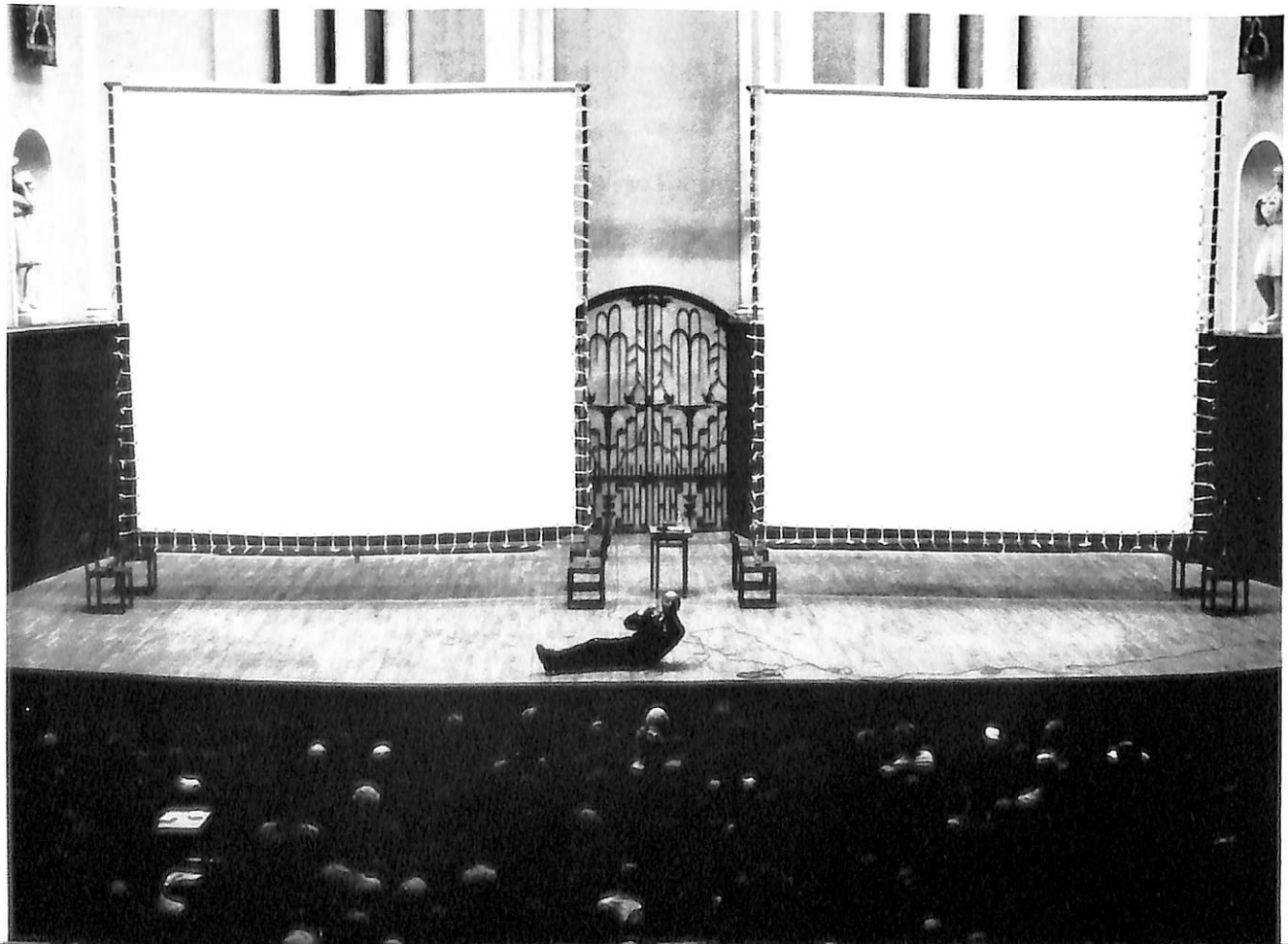
books

He is the author of "35mm Color Magic," a book already well known to American photographers, which provides a good permanent reference on Benser's techniques. His newest book, "More Color Magic" will be published early in 1960 and should find its way into thousands of bookcases and traveling bags.

The hectic pace of Benser's first two city-to-city tours in the U.S. has not dimmed his enthusiasm a bit. When he left the country after his last tour, he said, "The extraordinary interest of American photo fans for their hobby made me very happy. In the first place, I was delighted at the extensive knowledge of technical problems that I found among Leica owners. Very often we had discussions far into the night and talked over various problems." This—after the stress of a typical day on tour—is enthusiasm!

The third U.S. lecture tour, like the previous two, will be sponsored by E. Leitz, Inc., New York, and your local Leica dealer. As in the past, admission will be free, via tickets available from your local franchised dealer. But lecture hall space (and, consequently, admission tickets) are limited. See your dealer soon so that you don't miss one of the outstanding photo events of the year.—*K.P.*

INFORMAL BENSER demonstrates one of the many Leica "shooting positions" to a Stockholm audience.



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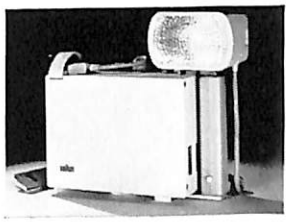
electronic flash unit. Pocket-sized, newest and smallest of all. Kodachrome guide: 32. Complete with battery and charger but less camera cord $74.50



BRAUN HOBBY SPECIAL EF 2
electronic flash unit. Compact storage battery—A.C. model. Kodachrome guide: 44. Complete with battery, built-in charger, camera bracket, detachable flash head and handle. Less camera cord $79.50

BRAUN HOBBY SPECIAL EF 2NC
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electronic flash unit. The most advanced portable flash unit available. Push-button controls, storage battery—A.C. operation. Kodachrome guide: 55. Two-position reflector for normal and wide-angle photography. Complete with battery, built-in charger, camera bracket. Less camera cord $109.50

BRAUN FZ 1 PHOTOELECTRIC CELL
for wireless remote firing of all Braun Hobby and most other portable electronic flash units. Requires two 30 volt BC batteries and camera connecting cord. Less cord and batteries $22.50

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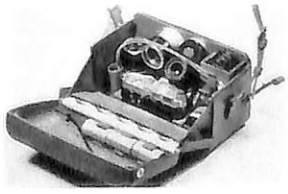
BOOKS
The "Leica Manual" is the standard, complete reference on Leica photography. Many other books on Leica lore are also available.
Leica Manual $6.00



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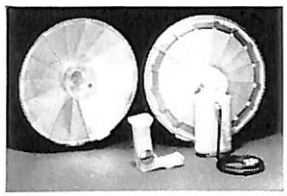

CHICO FLASH UNIT
Pocket sized flash gun for bayonet-base flash bulbs. Long-life, battery-capacitor power, built-in circuit tester, folding fan-type reflector $15.00

PRADOVIT F REMOTE CONTROL 35MM PROJECTOR
Features remote control of both changing and focusing. Its 30-slide magazine accepts both cardboard and glass-mounted slides intermixed. Ultrasonic, cord-free, remote-control accessory available. Pradovit F with 300 watt lamp, 85mm Hektor f/2.5 lens, one magazine and snap-on projector cover $160.50

LENSES
Take a giant step toward more exciting photographs with an accessory lens. Focal lengths from 21mm to 400mm.
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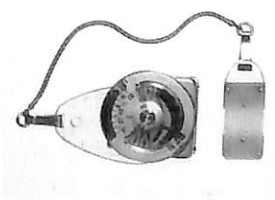
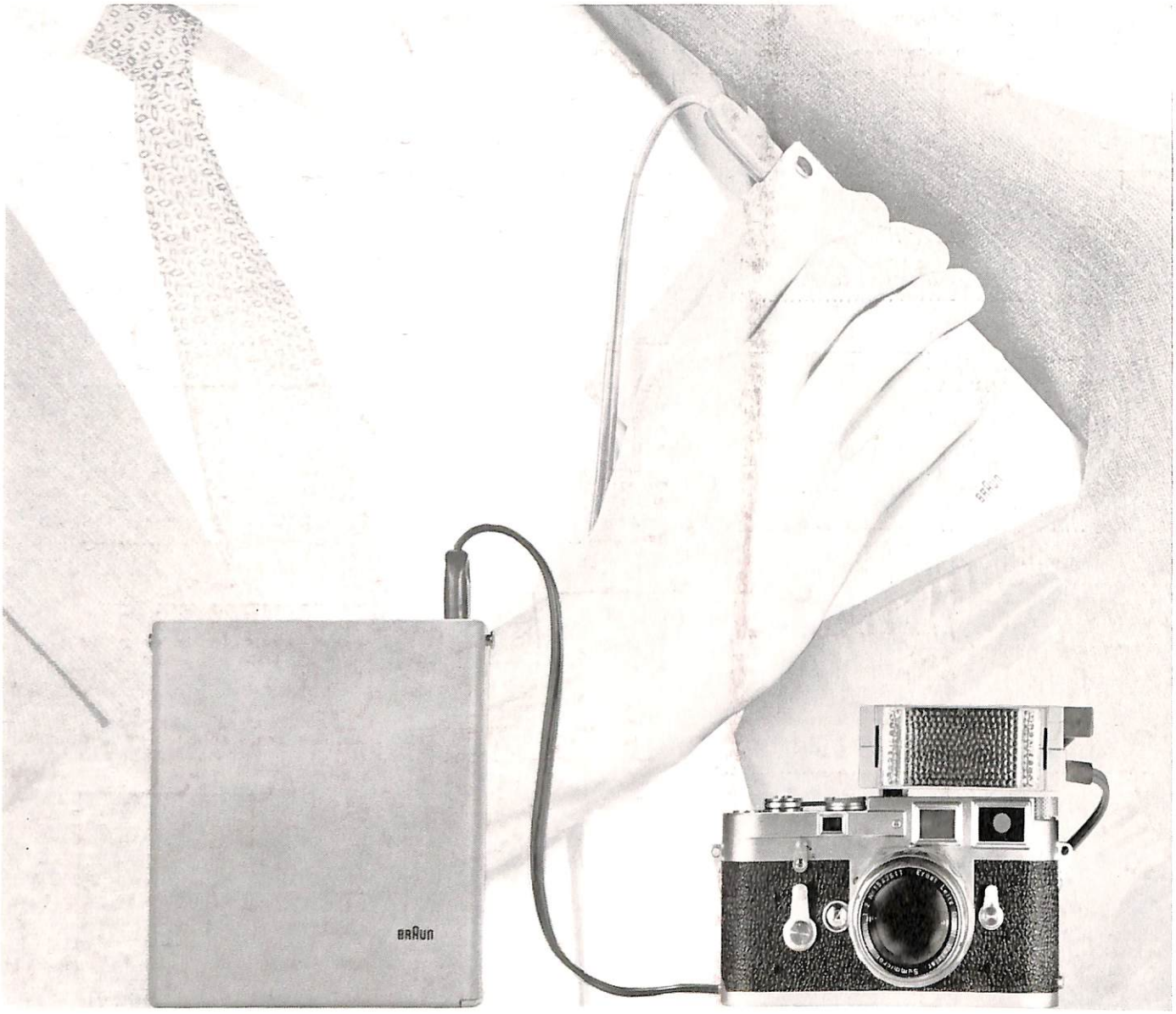
CORREX DEVELOPING TANKS
Process films yourself in these apron-loading plastic developing tanks to save time and developing costs. Complete 35mm tank (120/620 model also available) $6.90



LEICA-METER 3
Small and compact, comes with incident attachment at end of chain; can be clipped onto camera or carried by chain. Calibrated in ASA and DIN with index marks for both bright light and for poor light (when you use booster cell). Leica-Meter 3 with booster cell, incident light attachments, retainer plate, carrying chain, Eveready case for meter and case
for booster cell $24.00
without booster cell $18.00



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